

**REBELLION OF OSVALD ALVING REFLECTED IN HENRIK IBSEN'S
GHOSTS DRAMA (1881): PSYCHOANALYTIC APPROACH**



PUBLICATION ARTICLE

**Submitted as a Partial Fulfillment of the Requirements
for Getting Bachelor Degree of Education
in English Departmen**

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2016

APPROVAL

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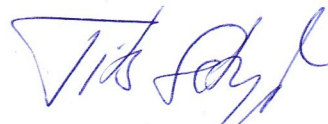
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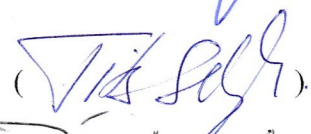

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TESTIMONY

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(1881) : Psychoanalytic Approach

I hereby assert that there is no plagiarism in this research paper. There is no other work that has been submitted to obtain the bachelor degree and as far as i am concerned there is no opinion that has been written or published before, except the written references which are reffered in this paper and mentioned in the bibliography. If any incorrectness is proved in the future dealing with my statement above, I will be fully responsible.

Surakarta, June 18, 2016

The researcher,



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REBELLION OF OSVALD ALVING REFLECTED IN HENRIK IBSEN'S *GHOSTS* DRAMA (1881): PSYCHOANALYTIC APPROACH

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Abstrak

Penelitian ini bertujuan untuk menganalisis pemberontakan yang ada dalam drama Henrik Ibsen yang berjudul *Ghosts* dengan Pendekatan Psikoanalitik. Penelitian ini bertujuan untuk menganalisis drama berdasarkan Pendekatan Psikoanalitik. Penelitian ini adalah penelitian kualitatif dengan menggunakan drama Henrik Ibsen *Ghosts* (1881) sebagai objek. Ada dua jenis sumber data: primer dan sekunder. Sumber data primer adalah naskah drama Henrik Ibsen *Ghosts* dan sumber data sekunder adalah beberapa buku sastra dan beberapa artikel yang berhubungan dengan drama. Metode pengumpulan data dalam penelitian ini adalah studi pustaka dengan membaca dan meringkas data. Dalam menganalisis data, penulis menggunakan analisis deskriptif. Hasil dari penelitian ini adalah Oswald memiliki kondisi psikologi yang buruk. Hal ini dibuktikan dengan pemberontakannya yang telah dilakukan. Meskipun ia tahu bahwa berhubungan seks bebas dan penyalahgunaan obat-obatan terlarang yang menyebabkan sifilis, tetapi dia masih mencoba untuk menggunakan itu. pemberontakan lain yang telah Oswald dilakukan adalah ketika ibunya melarang dia untuk menikah Regina yang sebenarnya saudara tirinya, Oswald bersikeras untuk menikah Regina karena dia mencintai Regina dan ia tidak pernah tahu bahwa Regina adalah saudara tirinya karena ibunya tidak pernah mengatakan kepada fakta-fakta yang terjadi di antara ayahnya dan ibu Regina. Berdasarkan analisis di atas, dapat disimpulkan bahwa pemberontakan Oswald Alving yang cocok dengan ide utama Henrik Ibsen dilihat oleh pendekatan psikoanalitik.

Kata kunci: pemberontakan. *Ghosts*. Pendekatan psikoanalitik.

Abstract

The article is proposed to analyze rebellion which is represented by the character in Henrik Ibsen's play *Ghosts* by Psychoanalytic Approach. The article sets to analyze the play based on the Psychoanalytic Approach. This study is qualitative study using the play of Henrik Ibsen's *Ghosts* (1881) as the object. There are two kinds of data source: primary and secondary. The primary data source is the play of Henrik Ibsen's *Ghosts* and the secondary data sources are some literary books and some articles related to the play. The method of collecting data in the research is library research by reading and summarising the data. In analyzing the data, the writer employs descriptive analysis. The outcome of the study is as follow that oswald has a bad psychology condition. It is proved by his rebellion he has done. Although he knows that having free sex causes syphilis, and drugs abuse is forbidden, but she still tries to use that. Another rebellion he has done when his mother forbade him to marry Regina who is actually his half sister, Oswald adamant to marry Regina because he loves Regina and he never knew that Regina is his half sister because her mother never told the facts that happened between his father and Regina's mother. Based on the analysis above, it is clear to the researcher to state that the rebellion of Oswald Alving is appropriate with the main idea of Henrik Ibsen viewed by psychoanalytic approach.

Keywords: rebellion. *Ghosts*. Psychoanalytic Approach

1. INTRODUCTION

Rebellion is a refusal of obedience or order. It may, therefore, be seen as encompassing a range of behaviors aimed at destroying or taking over the position of an established authority such as a government, governor, president, political leader, financial institution, or person in charge. On the one hand the forms of behaviour can include non-violent methods such as the (overlapping but not quite identical) phenomena of civil disobedience, civil resistance and nonviolent resistance. On the other hand it may encompass violent campaigns. Those who participate in rebellions, especially if they are armed rebellions, are known as "rebels" (Lalor, 1884). In a larger conflict the rebels may be recognised as belligerents without their government being recognised by the established government, in which case the conflict becomes a civil war (Kermit, 2001).

Ghosts is a realist drama written in 19th century Norway. The social context of this time meant his play was seen as a radical piece and theaters often refused to play it. This is due to the boundaries of class and gender which are constantly challenged throughout this play, in both a historical and modern context. *Ghosts* tells the story of Mrs. Alving and her son, Oswald. Mrs. Helene Alving is the widow of Captain Alving, late Court Chamberlain, of Rosenborg – a man of high esteem in the community. The marriage was an unhappy one for Mrs. Alving, but she did everything in her power to conceal the fact that her husband was an alcoholic who lived a depraved life at the manor. Mrs. Alving sent her son, Oswald, away at age seven to protect him from the polluting influence of his father, who also had an illegitimate daughter by a servant. This daughter, Regina, was brought up by the carpenter Engstrand and now works in Mrs. Alving's house. Manders, a clergyman in charge of the financing of the home, has also come for the opening. When young, Mrs. Alving was in love with Manders and wanted to leave her husband for him, but Manders rejected her and sent her home. The night before the ceremony the home in memory of Captain Alving burns down. Manders has insisted that the home should not be insured, and now he is afraid for his reputation as a clergyman and financial manager. He comes to a secret agreement with Engstrand, by which the latter takes the blame for the fire and in return funds for running the home are to be invested in Engstrand's projected "sailors' home" in the town. Oswald tells his mother that he is suffering from syphilis, which he thinks he has contracted as a result of his bohemian life in Paris. He is afraid of becoming a helpless invalid, and hopes that Regina will be willing to help him to take an over-dose of morphine in the last stage of his illness. But when Regina realizes that he is ill, and in fact is her step-brother, she leaves Rosenborg to make her own way in the town. Mrs. Alving tells Oswald of his father's true nature, and that he has inherited the disease from his father. It is now up to her to decide whether she is willing to help her son by giving him the over-dose of morphine. The play ends as the sun rises and Oswald has succumbed to the last stage of his illness (Ibsen: 1881).

The problem statement of the study will focus on Henrik Ibsen's *Ghosts* viewed from Psychoanalytic Approach.

The objective of study is to analyze Rebellion in Henrik Ibsen's *Ghost* (1888) based on Psychoanalytic Approach, the researcher will limit the study on the major characters Oswald focuses on the theory of psychology by Sigmund Freud.

From the background above, the researcher is interested in analyzing the play because the first is *Ghosts* has an interesting story. The story tells about internal and external conflict of the woman named Helene Alving and her family. The second reason is the writer is interested in studying play. Play is one of literary works that tells story, characteristics, sequence of events of human life. Play also gives emotional feeling to the reader and everyone who watches it. The third reason is because this play is one of the Henrik Ibsen realist plays. He is a talented writer, he has written three plays and all three of his plays became phenomenal plays. This plays also can make the readers cry because this drama really touches the heart and feelings. The last reason is about moral conflicts in this play. Not a few moral messages be conveyed in this story. The message that is conveyed is not only about the deep affection, but also about the struggle and sacrifice. So, the researcher entitles this research "Rebellion of Oswald Alving in Henrik Ibsen's *Ghosts* Drama (1881): Psychoanalytic Approach".

2. RESEARCH METHOD

Type of the study used by the writer to make this research is descriptive qualitative research. The purpose of descriptive qualitative research is to analyzes Henrik Ibsen's *Ghosts* (1881) used Humanistic Approach. The first step of conducting the research is determining the type of the study. The second is determining the object of the study. Then the third is determining the data sources. The fourth is determining the technique of data collection, and the fifth is determining the technique for data analysis.

3. RESEARCH FINDING

After analyzing the major character's personality elements, such as *Id*, *superego*, and *ego*, *ego* defense mechanism, it can be concluded that each of them possesses important rules in building the macro character's mental condition. The relationship between each element is important to comprehend too.

In *Ghosts*, Henrik Ibsen creates just two characters. The major character and the minor character. The major character namely Mrs. Alving (a widow) and Manders (the Pastor of the parish). Then the minor character are Oswald Alving (Mrs. Alving's son, an artist), Engstrand (a carpenter) and Regina Engstrand (his daughter, in Mrs Alving's service).

Oswald is presented by Henrik Ibsen, the author of *Ghosts* as the major character. Oswald is from Norway but lives in the South (Paris). Ibsen lived in Rome for most of his life, though he continued to write about his homeland. Henrik Ibsen loathed what he considered the small-minded and puritanical outlook of his countrymen and they loathed him back, especially when it came to *Ghosts*.

Henrik Ibsen himself was an iconoclast, meaning he freely expressed his rejection of accepted ideas and institutions. His spokesperson here is Oswald, a non-conformist and an artist struggling to defend his identity in the hostile,

judgmental environment of his home. Oswald is a straight shooter. While Pastor Manders and Mrs. Alving often beat politely around the bush, Oswald says what he means.

Oswald Alving's communication style is appropriate to his function in the play. His return home forces Mrs. Alving to confront the truth of her life. Mrs. Alving wants to bury her past and by her past we mean the memory of her alcoholic, philandering husband – but she just can't. The past lives in the present.

If Pastor Manders is the representative of law, order, and society, Oswald is the representative of unruly life and passion. The Joy of Life / Personal freedom in Norwegian. Oswald Alving is a young artist. Artistically gifted by having inherited his father's "joy of life" he finds he cannot work at home where the "sun" of self-expression is obscured by the "fog" of duty and social appearances. "joy of life" as a young artist makes him infected with syphilis. It makes Oswald feel deadly fear.

Oswald is an artist, he fears that his exuberance and creativity would dissipate like that of his father, he wants to leave home in Norway. Under these circumstances, he wants to leave home in Norway and he wants to live in Paris with Regina.

In *Ghosts* the theme is "Freedom and Confinement". The *Ghosts* characters are trapped: Social obligations, class restrictions, religion, and family have them all in a vice grip. The main character in *Ghosts*, Mrs. Alving, is trapped by her own hang-ups. Like a good Victorian housewife, she believes she should keep quiet about her unconventional ideas, protect her husband's good reputation, and above all be a good mother. Mrs. Alving's syphilitic son wipes out these "shoulds" with his belief in the idea of *livsglede*, choosing your own personal path to joy. Don't worry about being a good mom, he says. In fact, stop being a mom entirely. In the end, he asks her to put him out of his misery.

4. DISCUSSION

Oswald is presented by Henrik Ibsen, the author of *Ghosts* as the major character. Oswald is from Norway but lives in the South (Paris). Ibsen lived in Rome for most of his life, though he continued to write about his homeland. Henrik Ibsen loathed what he considered the small-minded and puritanical outlook of his countrymen and they loathed him back, especially when it came to *Ghosts*.

Henrik Ibsen himself was an iconoclast, meaning he freely expressed his rejection of accepted ideas and institutions. His spokesperson here is Oswald, a non-conformist and an artist struggling to defend his identity in the hostile, judgmental environment of his home. Oswald is a straight shooter. While Pastor Manders and Mrs. Alving often beat politely around the bush, Oswald says what he means.

Oswald is a minor character and represents the doomed product of a diseased society. Artistically gifted by having inherited his father's "joy of life" he finds he cannot work at home where the "sun" of self-expression is obscured by the "fog" of duty and social appearances. He is an artist, because culture in Norway does not support what he wants to move and live in Paris, but the mistake is Oswald's life as an artist that caused him to be trapped in drug abuse, alcohol, and having free sex. Under

these circumstances, he wants to leave home in Norway and he wants live in paris with Regina.

Oswald Alving's communication style is appropriate to his function in the play. His return home forces Mrs. Alving to confront the truth of her life. Mrs. Alving wants to bury her past and by her past we mean the memory of her alcoholic, philandering husband – but she just can't. The past lives in the present.

Oswald's is an artist, he afraid that his exuberance and creativity would dissipate like that his father, he wants to leave home in Norway. under these circumstances, he wants to leave home in Norway and he wants live in paris with Regina. The *Id* has controlled Oswald's *ego*. He does not care with the rules and the norms that he should obey. Oswald's is an artist, he is afraid that his exuberance and creativity would dissipate like his father, he wants to leave home in Norway.

Oswald ego is he has the confidence to be an artist and live in paris because he felt Norway is not suitable to support him become the artist. But, the mistake is after be an artist, Oswald's live as trapped in drugs abuse, alcohol, and having free sex. Oswald's *superego* does not give a lot of influence to the *ego*. It causes the *ego* to often abandon his *superego's* warning. The position of *superego* in Oswald's mind takes role when Oswald felt something forbid his to do the bad things but he never knew what that was. Oswald's *Superego* has been ignored because of him passion to be happy and having a good time everyday in her life. However, *superego* shows very little role in the drama.

5. CONCLUSION

Based on the Psychoanalytic Analysis above, the writer finds that osvald has a bad psychology condition. It is proved by his rebellion he has done. Although he knows that having free sex causes syphilis, and drugs abuse is forbidden, but she still tries to use that. Another rebellion he has done when his mother forbade him to marry Regina who is actually his half sister, Osvald adamant to marry Regina because he loves Regina and he never knew that Regina is his half sister because her mother never told the facts that happened between his father and Regina's mother. Teens have their spirits by doing some rebellion. Osvald as a teenager in the world also use the uprising to get the spirit of his life. However, the revolt was taking punishment into account. That sentence in the story may not come instantly. However, giving him a very valuable lesson, when Osvald syphilis sore and she subsequently died from the disease. Based on the analysis above, it is clear to the researcher to state that the rebellion of Osvald Alving is appropriate with the main idea of Henrik Ibsen viewed by psychoanalytic approach.

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